

HATCHET

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THE GEORGE WASHINGTON UNIVERSITY

Thursday, January 16, 1975



Speaking before a packed crowd in the Center Ballroom, former Minnesota Senator Eugene McCarthy attacks the new campaign finance law, saying it would freeze politics into a two party system. (photo by Russ Greenberg)

Convocation Speaker Uncertain

by Keith Stouch

Hatchet Staff Writer

As February convocation and May commencement ceremonies draw closer, the GW administration is faced with a dilemma.

As of Tuesday, no guest speaker has been secured for the winter convocation to be held February 17. In addition, invitations have yet to be mailed out to prospective speakers for the May 4 graduation ceremonies of Columbian College.

According to GW President Lloyd H. Elliott, he and the Committee on Public Ceremonies will wait for a reply on a speaker invitation for the February ceremonies, before sending out invitations for the May commencement.

"There is an overlapping of names in the speaker lists for the two ceremonies," said Elliott. "In the event that we can't get the speaker we invited for February, the committee feels that the first choice on the Columbian College list for May is one which we might have to invite on shorter notice for February."

Elliott said the search for a speaker for the winter graduation program began in September with three persons on the list, but added that delays in acquiring speakers are "almost unavoidable" if the committee chooses to pursue prominent

personalities because these people are often big names around the country.

"There seems to be no other way to do it if we go after the top names," said Elliott, who explained that many of the speakers are unable to give definite answers far in advance.

"The only thing to do is wait," said Elliott. "It's one of the very troublesome things about scheduling speakers."

Prof. Joan Regnell, a member of

the Committee on Public Ceremonies agreed with Elliott, adding, "It's not a matter of our not meeting or inaction." It's a matter of the respondents not being able to give definite answers."

She added that special problems arise when speakers initially agree to come and then have to back out later. Neither Regnell nor Elliott, however, would comment as to whether this has happened already.

Elliott said several members of (See SPEAKERS, p. 5)

Cacophony at Calhoun Causes Consternation

Students in Calhoun Hall don't need an alarm clock to get up in time for classes.

As a public service, the Washington Metropolitan Area Transit Authority (Metro) construction workers drill and dig loudly enough, Mondays through Saturdays, to awaken sleeping residents at 7:30 a.m.

Most residents of GW's all-male dormitory are awakened by the grind of tractors and dump trucks and the churn of cement-mixers, not to mention several back-up alarms that beep regularly until the construction workers quit at 3:50 in the afternoon.

The residents were promised last fall that construction of the Metro subway system directly in front of their dorm on Eye Street between 21st and 22nd Streets would be completed at the beginning of this spring semester.

However, when the students returned from winter vacation they found that much of the construction had not progressed as quickly as anticipated.

"My parents at home in Michigan can hear all the noise when I'm talking to them on the phone," complains resident Dave Muller.

Another resident, Robert Dwyer, admits that the construction work and the noise have been rather continuous. "Last year dynamite blasting made the place shake and you could hear screams from the upper floors." Dwyer added sometimes you can't sleep, watch T.V. or listen to radio. It's distracting; it's never quiet here. I'm beginning to treasure Sunday mornings."

Last fall when a section of 21st Street was torn up, construction sometimes continued past midnight. Most Calhoun students went to the Center lounges or the Library in order to study.

Even though the work day for the hardhats ends around 4:00 p.m., daytime study for students in Calhoun is a difficult chore. Residents

(See CALHOUN, p. 4)

McCarthy Blasts New Money Law

by Mark Brodsky
Asst. News Editor

Former Minnesota Senator Eugene McCarthy promised last night "to finish the work begun in the campaign of 1968" by ridding the country of what he termed its "militaristic disposition" and "restoring the Presidency to its proper constitutional form."

Last Sunday McCarthy announced himself as an independent candidate for President, backed by the Committee for a Constitutional Presidency. This will be McCarthy's second campaign for the Presidency. He ran in 1968 as an opponent of the Vietnam war and the Democratic support he received in that campaign was a prime reason for the decision of the late President Lyndon Johnson not to run for re-election.

Speaking before a packed crowd of about 800 in the Center Ballroom, McCarthy attacked the federal election campaign law of 1974, which limits the amount of money a candidate may spend in a campaign. "The idea that government should finance the political process by which government is chosen is repugnant to the idea of democracy," he said. McCarthy also charged that the law would freeze politics into a two party system by making it hard to finance a third party movement.

In a written statement released just prior to the speech, he said the

law was, "an unusual example of political repression."

McCarthy called for a redefining of the Presidency, "so that we're not victimized by men who take the office and then make of it what it's not meant to be." He said that both parties were "different" to the constitutional projections of free politics and cited the new federal campaign law as evidence of this. "Neither party," McCarthy said, "will be presenting the issues that ought to be presented in the campaign of 1976."

He attacked both the Democratic and Republican parties and said that both were ignoring the problem of "institutionalized poverty" in the country. He also praised Senator Edward Kennedy's proposal for national health insurance.

Asked why he was running as an independent candidate instead of within the Democratic party McCarthy replied, "We tested it within the two party system in 1968 and 1972. We need an outside test." He denied that he was playing the role of a spoiler: "Should you surrender to the two party system forever?" he asked rhetorically. "There's no better time than now to test it. One third of the voters consider themselves independents," he said.

He compared the new volunteer army to a "mercenary force" and said that the draft should be

(See McCARTHY, p. 5)



Construction work outside Calhoun Hall annoys residents throughout the day. The work will not be finished for three months. (photo by Cindy Feingold)

'Brains' Storm Arrives Today

"Beat Our Brains," the exciting new sports contest that GW's Buffs have long been clamoring for, makes its debut today on the sports page. Joining the initial panel of experts are Elvin Hayes, the all-star forward of the Washington Bullets, and George Minot, Jr., Washington Post sportswriter.

Faculty Feature

Gyorgy: Iron Curtain Expert

by Ross Becker

Hatchet Staff Writer

Students are fascinated by him, and colleagues respect him highly. Andrew Gyorgy (pronounced GEORGE-GY), a professor for eight years, is recognized by many as an expert on Eastern European and Soviet Affairs.

Born in Budapest, Hungary, "on the Buda side of the river", and educated at the University of Budapest, "on the Pest side", as well as the University of California at Berkeley and at UCLA, Gyorgy has taught political science at Yale, Massachusetts Institute of Technology (MIT), and Boston University. He has lectured at schools from Canada to East Germany.

Gyorgy joined the GW Institute for Sino-Soviet Studies in 1966, four years after its formation, as an expert on the Eastern European Iron Curtain nations. The Institute also focuses upon the Soviet Union, China, and Japan. The institute has 15-18 full-time professors, numerous visiting lecturers, and over 100 graduate students.

Gyorgy teaches two graduate level courses and two undergraduate courses. He volunteered to teach political science 5 seven years ago, and still enjoys teaching. "Introduction to political science" deals with the comparative study of political systems, concentrating on foreign governments and ideologies. Gyorgy still considers it "very exciting" and "a real challenge."

His other favorite is political science 255, an Inter-University Colloquium on the Soviet Union and Eastern Europe, dealing this year with "Soviet-American Relations in

an Era of Detente." The colloquium format, with Gyorgy as coordinator, brings together students from the five Washington Consortium schools, and presents a different speaker each week.

Gyorgy has strong sentiments about current world events. He feels that Soviet Communist Party Chief Leonid Brezhnev has a terminal illness. "The Russians keep denying it, but it must be true." He agrees with other experts that changes in the Soviet leadership are imminent, resulting in a 15-20 year drop in the age of leaders. As for the stability of the government, he says, "If Brezhnev died tonight, there would be no governmental collapse." Their foreign policy will remain steady.

"The problem seems to be that they think we are unstable," Gyorgy said "and we think they are. Not true either way."

Gyorgy believes that Henry Kissinger outmaneuvered the Soviet Union there. He has kept the negotiations out of a Geneva conference where the Russians would prevent peace." He disagrees, however, with the Secretary of State's policy of detente. "There is a big national debate on detente, both here and in the Soviet Union. I think America is being ripped off. Detente is fraught with explosive potentialities. It is a dangerous policy." Gyorgy added, "We were taken to the cleaners on the wheat deal. We must be careful of international technological transfer and trade, too.

Why does Andrew Gyorgy teach? "I want to stimulate interest in politics. I hope that (Political Science 5) is the first and not the last

course (for my students). It's fun to study political science in Washington" he said. "We're halfway between the White House and Watergate. I want to see more bright and intelligent young people entering government. Only then will we take government from the crooks. I want to reduce the apathy here because each person gets the government it deserves."

"The Germans deserved Hitler, and the Japanese got what they deserved. We deserved Nixon, because of the apathy and attitudes toward Vietnam. Crises come and go, but the American political system can survive, and improve. The country can come out reinvigorated."

Andrew Gyorgy wants to train our future foreign policymakers, and improve our government through knowledge. He appears to be succeeding.



Political Science Professor Andrew Gyorgy is recognized as an expert on East European and Soviet Affairs. (photo by Cindy Feingold)

Convention Gets Minimum Quota

by Johnathan Landay
Hatchet Staff Writer

With only two days left to register to petition for delegate positions in the upcoming constitutional convention, the number of students wanting to participate has grown to 34, thus giving the convention added credibility.

Earlier this week there was some doubt within the Joint Committee of Faculty and Students as to what should be done if a quota of 30 registered students was not met.

The deadline for sign-ups was extended from Wednesday to this

Friday, to allow students more opportunity to register.

According to Prof. Peter Hill, co-chairman of the Joint Committee, if the number of registered students had been less than 30 but had exceeded about 15, then the provision would have "probably validated the convention."

Each student registering to petition as a potential delegate to the convention must collect 50 signatures in order to be certified by the Student Activities Office (SAO). No one is allowed to sign more than one petition and any signature appearing on more than one petition will be invalidated on both.

Most students who have registered with SAO to petition are still unclear as to the form of government they want to see formed, but are confident that there will be more coordination among its members than in the previous governments.

Lisa Slotkin, a sophomore, would like to see a government established "in which everything runs smoothly."

Slotkin continued, "I want to get ideas from people who can't become fully involved and not have just a few people running the whole thing."

Another student who has registered, Amy Kurland, a sophomore, was more pessimistic as to the success of a student government. "I don't know that we will be able to do much in regard to school policy," said Kurland. She went on to add that, "Faculty and student relationships are as good as they are going to get."

Kurland was then asked about the type of guidelines that should come out of the convention pertaining to the establishment of a government. "I had wished that they run the government on the old constitution," she said, "and get it started and working. We could then take it from there."

The *Hatchet* will publish a complete list of all students registered to petition in next Monday's issue.

PIRG Signs Contract With GW Officials

D.C. PIRG officials and the GW administration reached agreement last month on several points of contention, and signed a one year contract, assuring the organization of office space and a system for collecting voluntary contributions during student registration periods.

The contract, signed on December 19, calls for the University to "make a good-faith effort to hand to each campus student" the PIRG computer card, along with the packet, during registration. A student has the option of paying \$2.00 each semester to help support PIRG activities.

Distribution of the cards during last week's registration generally went well, according to Mark Rosenberg, assistant to the vice president for Student Affairs. In

previous registrations PIRG had complained that the cards were being handed out in a haphazard fashion.

GW has refused to place PIRG cards in the packet, saying that this would cause other student groups to ask for the same arrangement.

Another point of contention was whether PIRG's central office should remain in the Center. Legal counsel for GW felt that the partisan activities of PIRG could endanger the University's tax status. Under the new contract, PIRG promises not to use any University building as its central mailing address. Instead, the more extensive, city-wide D.C. PIRG will be using an off-campus post office box as its address while keeping their main Center office.

MEDICAL SCHOOL ASPIRANTS

Over 40,000 men and women will apply to American medical schools this year, but only about 14,000 will be accepted.

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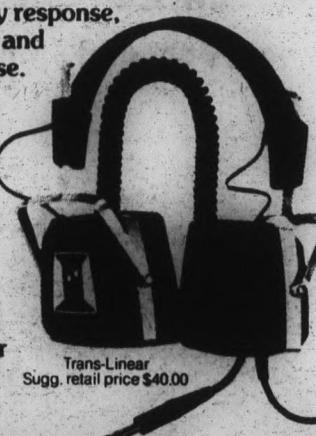
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Bulletin Board

The University Theatre will present Jean Giraudoux's *The Madwoman of Chaillot* on February 3-8 at 8 p.m. with a matinee on the 8th at 2:30 p.m. General Admission is \$4.00; with Student Identification \$2.00.

The George Washington University Amateur Radio Club now has a fully operable club radio station. Code-Theory classes will be held soon. Interested? Call Jim Gonzalez 296-8571, or Russ Herrold 296-8766.

There will be open auditions for Luigi Pirandello's *Six Characters in Search of An Author* on January 15 and 16 at 7:30 p.m. in the Leggette Room of the Marvin Theatre. This is a student production, and all those interested in working in any capacity are encouraged to attend.

The Columbian College Advisory Council is hosting a meeting of all members of all Departmental Student-Faculty Advisory Committees at 12:00 Noon on Friday, January 17 in Marvin Center, room 402.

An informational meeting will be held on Friday, January 17 for all those who are interested in applying for Residence Hall Staff Positions for the school year 1975-1976. An explanation of the positions available and the recruitment process will be provided. Application materials will be distributed. The meeting will be held in room 100 of Building C at 4:00 p.m. If you are unable to attend, applications will be available through the Housing Office 4th floor Rice Hall, after January 17, 1975.

Construction Annoys Residents

CALHOUN, from p. 1
grumble about the constant disturbances outside, with most realizing that there is little they can do about it. A few students said they complained to floor representatives about the noise, but nothing was done.

Revenge is not uncommon, however. Many students admit to stealing signs, cones and other Metro momentos.

"It seems that they're working more than they have to," says Calhoun resident Randy Torres. Some students who have been watching the construction workers noticed that early last December a layer of dirt was laid out on Eye Street and covered with gravel. Shortly afterward, the dirt and

gravel were removed in order to put in a system of pipes which was apparently forgotten about. Other students claim they have seen construction workers sleeping on the job. Says resident Michael Schmidt, "This is typical of all the construction jobs I've ever seen."

Charlie Wooton, a Metro foreman, said he had no complaints about GW students and that this construction job has been the same as all the others. According to Wooton work on Eye Street in front of Calhoun will be completed in another three or four months.

"It used to be interesting to watch them (Metro workers) but now I'm bored with it," says resident Mark Janize. "I'm getting sick of it."

Calhoun residents have learned to

cope with not sleeping late, walking around blockades, having to study in the Library, construction workers whistling at their girlfriends, and the constant noise that comes from machinery. Says resident Larry Olmstead, "You sort of get used to it."

Gov. Board Appt.

Beginning next week the Governing Board will begin accepting petitions from individuals to replace the post left vacant by the resignation of Teresa Weston. The final decision on the replacement will be made by the Board's Selection Committee.

In other Governing Board news, the results of a survey taken by Board member Jerry Tinianow indicate, according to Chairman Kevin Earle, that no coffeehouse will be funded in the near future. The survey found little student interest in the proposal.

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Unclassified Ads

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The 1975 Cherry Tree yearbook will have a limited press run of 500 copies. If you have not already made a deposit on the book, but would like to reserve a copy, please do so as soon as possible. Books will be reserved on a first come first served basis. (\$5 deposit is required on the \$10 price of the book).

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Space in the 1975 yearbook, the Cherry Tree, is available at special student rates for advertising, personal sayings, farewells, messages, poems, photos or almost anything. Space is limited and available on a first come first served basis. Prices start as low as \$3.00 for 1/16 of a page (that's 50 words or 7 lines).

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Anyone interested in working on the Performing Arts Committee of the Program Board please contact Diane Baker at the Board's office, telephone 676-7312.

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Hatchet To Maintain Ad Policy

by Neal Eiseman
Hatchet Staff Writer

After considering a recent Columbian College resolution asking the *Hatchet* to reject term paper advertisements, the paper's editorial staff voted 9-5 Tuesday night to continue printing the ads.

The editorial staff discussed the issue with Assistant Dean Harry E. Yeide and Philosophy Prof. Richard Schlagel, both supporters of the Columbian College resolution.

Schlagel, who introduced the resolution to the faculty, argued against the *Hatchet*'s presentation of "ads which suggest to students that it would be legitimate to use a term paper other than their own" since "plagiarism is not legitimate or morally acceptable on this or any other campus."

Schlagel added that the ad represented a violation of the University Code of Honor and was also morally wrong. "This (the printing of term paper ads) is not so much a question of freedom of

speech as it is a violation of ethical codes," he said.

"The ethical decision," claimed Associate Editor Brad Manson, "lies with the student. Journalists are not ethically responsible for their advertising columns."

Mark Brodsky, assistant news editor, believes that "the *Hatchet* must not disregard the fact that advertisers have the right to freedom of speech just like anyone else."

Associate Editor Ron Ostroff said that any ad censorship, for reasons other than illegality, would be "mixing editorial views in the advertisement columns." He questioned what right he, as a journalist, had "to say to some person, 'You can't buy term papers.'"

Yeide pointed out that journalists should be "uniquely attentive to giving truthful information." He said that "term paper ads corrupt the communicative process by giving fake information."

Yeide said the entire issue of whether or not to print term paper

ads hinged on one's interpretation of freedom of speech. He expressed a desire to continue the discussion at some future date.

Last semester, the editorial staff voted 13-1 to keep the ads after several members of the publication committee asked that a vote be taken.



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Senator Calls For Abolition Of Veep And Party System

McCARTHY, from p. 1
reinstituted. Quoting de Tocqueville, McCarthy said the military had become a "state within the state" and said it should be reduced in size.

He called for changes in the electoral system, including the abolition of the office of Vice President and reform of the electoral college. Speaking of the 25th amendment to the Constitution,

which deals with the Vice Presidency, McCarthy said, "Any amendment to the Constitution which has, as its result, Gerald Ford as President has within it some defects."

He said that President Ford's most recent economic proposals would only result in "a redistribution of inflation" and called for a massive attack on both poverty and world-wide hunger.

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Editorials

Speaker Crisis

On more than one occasion in the past year, the *Hatchet* has implored the administration and the Columbian College to review, update, and streamline their process for selecting speakers for commencement exercises. To many students graduation represents the culmination of more than four years work—to some it is symbolic of the strivings of a lifetime—and thus it deserves more consideration and effort than it seems to receive.

The problem of attracting an interesting and well known keynote speaker (see related story, p. 1) is certainly not to be minimized, but with equal certainty, the solutions are well within the University's reach. There are more than two dozen GW graduates serving in Congress, many of whom would be attractive speakers for graduation, and almost all of whom would be honored to do so. Therefore, it is difficult to imagine that the best GW could attain, for the past two May commencement exercises, with its ideal political location and impressive contacts, were Dr. Ronald Berman, chairman of the National Endowment for the Humanities, and Columbian College Dean Calvin Linton. The prospects for this year, even though President Elliott will neither confirm nor deny it, do not appear any brighter.

What is equally discouraging and frustrating is the Columbian College's antiquated criteria for selecting a student speaker for graduation, and its stubborn resistance to change. Last year only eight students, out of the hundreds of Columbian College graduates, were eligible to apply for student speaker honors under the guidelines established by Dean Linton. That criterion required applicants to have earned a 3.9 or better cumulative grade point average.

Without question the select few who have compiled such an impressive academic record deserve our plaudits, but the speaker's position is not the right way in which to honor them. There are many deserving seniors on campus who deserve the opportunity to express their views, and that includes many who were not able to record a 3.9 or better for any of a number of reasons which may be more impressive than the grade achievements. They deserve the chance to be heard.

The University, the Columbian College, and the graduating seniors would all be well served if the criteria were re-examined and altered to meet the needs of the students.

HATCHET

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Mark Shiffrin

The President's Contract

Catfish Hunter is doing a lot better these days than President Ford. While Hunter easily got his five-year \$3.5 million contract with the Yankees, Ford is going to have a lot of trouble getting his four-year \$800 thousand contract with the American people.

The other evening, America's supreme father figure, the same man who told us a few months ago to WIN, told us how to solve our recessionary woes.

In a prime-time televised bookside chat from the White House library, Ford tried to inspire public confidence in the government. With aides Rumsfeld and Nessen serving as men-in-waiting, Ford gave the American people a stern lecture. I had the impression that I was listening to a king secure in the belief that he rules by divine right, rather than hearing the words of the servant of the people in a democratic republic.

The President seems to feel that he has carte blanche to deal with America's economic woes at will. Unfortunately, such free choice doesn't exist; the President can't take another unguided, impotent stab in the dark and tell his "children" that they can WIN against the "new" enemy, recession.

If Mr. Ford is to win his contract next year, he like Mr. Hunter, must earn his pay. The latter has proven his worth to his new employers; the former has not. The time for on-the-job training in the presidency has passed after nearly a half-year of the Ford Administration. Now the President must either put up or shut up. At this point the latter might be more promising, except that it would merely mean a perpetuation of a status quo devoid of presidential leadership.

In the American system, the Executive is, for good or ill, the national leader. He is the natural initiator of the necessary progressive movement in the system, the movement needed to keep the nation afloat. Unfortunately, the President has thus far shirked his

duties in this regard, duties of an imperative nature.

Now there are signs that the lethargy of the White House, the slowness with which the Administration has acted to find solutions to America's critical problems, is about to end. But I wonder if do-nothing policies are being replaced by something less than what is needed.

When those of us who are now away from our homes return for a visit and ask to take the car out, we may well receive an unpleasant shock when we have to put some gas in the tank. The latest Ford brainstorm is to raise the price of gasoline. This superb idea will avoid the "gas rationing" which the President publicly dreads. This will be replaced with a form of gas rationing which the President doesn't dread—pricing gas out of the range of average Americans and allowing those of us with affluence to continue to buy as much as we wish. This, the White House apparently believes, is more equitable than fairly allotting to Americans as much as they actually need, rather than as much as they can afford.

While I welcome that requested tax cut, a long overdue necessity to stimulate economic growth and fight the recessionary trend, I am aghast at the delay. The time for action was here when Richard Nixon went back to California and Gerald Ford took over the Oval Office; the tax cut is long overdue.

However, I suppose that one must now be content with the current proposals emanating from the White House and Capitol Hill, however insufficient, inequitable, and impotent they may be. They will surely be compromised and, in a modified form, become America's battle plan to WIN. My only regret is that, whatever diluted pap finally emerges from the partisan haggling which America's alleged leaders seem to thrive on, it probably won't work. And I'm not alone in thinking that. The prospect frightens me.

Brad Manson

The Need for Responsibility

We are witnessing in the confusion of contemporary events and circumstances the results of repeated failures to accept responsibility for statements and actions made from one day to the next. The examples abound and allow us to see the effect of this lack of responsibility and its importance in a society where participation and culpability are the keystones to continued operation.

One practical application of this change in attitudes—and I do believe it to be a change—may be found in our nation's economists and their inability to accept the full responsibility for where their statements and predictions lead us in terms of national policy and public confidence. Surely, none of the economists will give us a true picture of what effect the current lack of confidence in government has in people's economic behavior, beyond saying that the public feelings toward the economy are less certain at this time than in the past twenty-five years and are having an effect on the ability of the economy to correct its present imbalances.

Missing from their analyses, however, are the implicit ethical factors that greatly affect the choices we consider as reasonable options at this point, versus those we consider unrealistic or fail to consider at all. The fact is that many economic decisions were made for us, as a unit, a country, and a group of people, years ago with Ricardo, Malthus, Mill, Bentham, Smith and so on. The ethics we consider valuable in this

society—those of accumulation, natural flow and equilibrium—are in fact those assumptions which used when economists make their recommendations and policy decisions.

As a case in point, the chief economic advisor to the President, Mr. Alan Greenspan (who doesn't even have a degree in economics), felt it important enough to suggest to a roomful of representatives of the poor that stockbrokers have suffered proportionately more in this economic crisis than had poor people. Mr. Greenspan may very well be correct in his analysis, but the fact that he would consider that a point worth making is itself worth dealing with.

Greenspan says, look, we have a problem, and that problem is that stockbrokers as well as poor people are suffering in these hard economic times. Mr. Greenspan does not also wish to consider the fact that poor people suffer even when the economic times are not bad. In other words, it is more valuable to him, as the economic advisor, to point out that the problem we face today concerns everybody, rather than to recognize that dealing with problems in his limited manner is one of the reasons we have poor people in this country—and inflation and recession.

Essentially, Mr. Greenspan—and I don't wish to single out an unfortunate scapegoat—wishes to avoid the onus of his responsibility to see a problem at its root

(see MANSON, p. 7)

Letters to the Editor

A Hatchet Job?

In your article in the January 13th *Hatchet*, Joye Brown referred to Mr. Roy Carter's saying that the Watergate jury was not allowed to watch the news report of the pardon of Richard Nixon.

I wish to inform you that Mr. Nixon was granted his pardon on September 8, 1974 and the Watergate jury was not sequestered until mid-October.

This is a case of poor reporting and poor editing—a typical *Hatchet* job.

David M. Gessner

Sporting News

I think it will amuse your readers to know that I have been blacklisted by the Sports Information Office for two letters I wrote to the *Hatchet* last year. Our Sports Information Director, Mr. Doug Gould, responds badly to any criticism of the basketball team or the coaching

staff, and has directed that I am not to be sold tickets.

Fortunately, his ban has not had the slightest effect, since there are so many indirect ways of obtaining tickets. This combination of pettiness and ineptitude is characteristic of much at GW.

I would like to congratulate our team for playing a good and coordinated game against Old Dominion, and I hope they will soon outgrow their new nickname of the GW Collapsibles.

Edward V. Hanahan

Economists

MANSON, from p. 6

and say, this is what should be done. We all provide a prescription for solving those surface problems we can all see, and the one who becomes the advisor to the President may even have to choose between solving one or the other of those problems that we can all see, but who deals with the problems that our sight implicitly suggests exist?

It is important that we all understand the implications of our actions, and allow those implications to force us to action—about particular issues and subjects. It is always possible to be more informed than we are, and work toward more information with which to make choices is never ending, but we must make choices and we must be willing to live with them. Confidence is the key element, and definitive decisions causally effect that confidence.

Letters Policy

Deadlines for columns and letters are Tuesday at 4 p.m. for the Thursday edition and Friday at 4 p.m. for the Monday edition. All materials should be typed triple-spaced on 82-space line. For further information, please contact the editorial page editor at the HATCHET office, Center 433, or call 676-7550.

Check one of these disciplines that you will be entering this Fall.

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JAN. 18th Rathskellar

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NATIONAL SECURITY AGENCY

Job Opportunities

Bright Future In Soc.

by Jackie Jones
Hatchet Staff Writer

With the job market declining steadily and unemployment lines growing steadily, the GW Sociology Department remains optimistic about job opportunities for sociology majors since the field relates to nearly every other profession, according to Ruth A. Wallace, a sociology professor.

Presently there are about 180 students seeking undergraduate and upper level degrees at GW. After graduation many will enter areas such as Urban Planning, Birth Control Counseling or Public Relations.

Those with strong backgrounds in statistics, economics, or computer programming are in great demand, said Gertrude McSurely of GW's Career Services Office. Especially in government, McSurely explained, there are high paying jobs which require quantitative research where some knowledge of statistics is an asset.

With a B.A. in sociology, government salaries range from \$8,500 (GS-5) to \$10,570 (GS-7), depending on what experience a student has had or what his cumulative average was in school.

On the Masters level, salaries range from \$10,570-\$12,000 depending on grade levels. McSurely said these are often intensive research positions. With a PhD, salaries begin at \$15,000 (GS-11) yearly.

Wallace said the number of graduate majors has been increasing as the undergraduate rolls decline. She attributed the decline to the overall drop of students in Columbian College saying, "it's a bad job market for liberal arts."

Quoting an article from a recent sociological publication, Wallace said that the following hints are precisely the advise she would give any sociology major looking for employment:

- Prepare a list of agencies in the communities in which you'd like to work,
- Take civil service exams for federal and state jobs,
- Check job opportunities in personnel work, labor relations, race relations, sales and business administration,
- Consider careers in public relations, advertising and journalism, and
- Check career possibilities in research organizations, marketing, public opinion and education.

Wallace is also co-chairperson of this year's annual Careers Conference for undergraduate sociology majors which is being held at Catholic University February 13. Sponsored by the D.C. Sociological Society, the conference gives undergraduates a chance to speak with employers and counselors who may help them find jobs or help them focus in on certain fields. The department expects a big turnout this year.

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Tickets at Info. Desk on Friday

Keys To Effective Leadership

A second annual student conference on leadership will be sponsored by the G.W. chapters of Mortar Board and Omicron Delta Kappa at Airlie House near Warrenton, Va., on February 1st and 2nd. Through a series of workshops and general sessions participants will be able to explore topics of general interest to campus based involvement and skills important to successful leadership. Through the informal retreat setting of Airlie we hope to again encourage the exchange of ideas and information among students and faculty of varied interests and backgrounds.

• Who may attend—Participation is open to all G.W. students, undergraduate and graduate, who are committed to active participation in some aspects of campus life.

• Costs—Through substantial grants from several University groups, we are able to cover over 80% of the total costs for each participant. For this reason we are requesting full commitment to the conference program from each person attending. The cost per person is only \$8.00 and covers all meals, overnight lodging (double occupancy) and transportation.

• How to Apply—Applications are available at the Student Activities Office, 427 Marvin Center. They must be completed and returned to that office by no later than Monday, January 27th at 5:00 p.m. The application must be accompanied by a check or money order in the amount of \$8.00 made payable to the George Washington University. This fee is non-refundable.

able for accepted applicants after Tuesday, January 28th.

• Transportation—Buses will depart from the entrances to the Marvin Center and Thurston Hall for Airlie promptly at 8:45 a.m. on Saturday. They will return to campus at approximately 12:30 Sunday afternoon.

• Acceptance—Due to limited space and supporting funds the acceptance of applications may be limited and subject to a first come basis. Therefore, early application is advised! Notification of acceptance will be mailed to applicants by no later than Tuesday, January 28th.

• For Further Information—Contact the Student Activities Office, 425/427 Marvin Center, 676-6555. Or contact any of the following members of the Mortar Board/ODK Joint Committee on the Leadership Conference: Dina Biblin, John Bober, Barry Cohen, Bill Corcoran, Mark Goldberg, Jay Krupin, John Perkins, Wendy Rudolph, Suzi Schipper, and Jeff Tipner.

Many Thanks—To the following people whose generous support has made this conference possible: President Lloyd H. Elliott, the Joint Food Services Board, the University Program Board, the Housing Office, the Alumni Office, and the Student Activities Office.

PROGRAM SCHEDULE

SATURDAY, FEBRUARY 1st

10:00-10:45 a.m.
Welcoming Remarks—Bill Corcoran, Conference Chairperson, presiding

Keynote Address—A. George Cook III, Alumnus; Vice President and General Manager, Colonial Parking; former member, Alexandria City Council.

CONCURRENT SESSIONS—Each of the following workshops will be offered twice during the day. Participants will be able to attend any three of their choice.

A. Assertiveness and Leadership—How people can assert themselves without being aggressive or abrasive. Prof. Roland Tanck and Barry Cohen.

B. Organizing: Goals and Planning—An open discussion concerning the personal and group dimensions of an organization; the establishment of goals and communicating them to the members. Dean John Lobutis and Jeff Tipner.

C. Apathy and Motivation—Toward an understanding of what causes apathy among members and how members can be motivated. Prof. Ken Murrell and Suzi Schipper.

D. Creating Quality Decisions—Exploring the importance of why and discovering how others can be included in discussions and at times of decisions. Prof. Erik Winslow and Mark Goldberg.

E. Style of Leadership—A consideration of various types of leaders, how and when different personalities succeed, and what to be aware of in our own interactions. Prof. Chaeyang and Dina Biblin.

11:00-12:30 p.m.
CONCURRENT SESSIONS—I

12:30-2:00 p.m.
Lunch and Room Check-in

2:00-3:30 p.m.
CONCURRENT SESSIONS—II

3:30-4:00 p.m.
Coke and Coffee Break

4:00-5:30 p.m.
CONCURRENT SESSIONS—III

6:30-7:30 p.m.
Dinner

7:30-9:00 p.m.
PANEL DISCUSSION—"Ethical Responsibilities of Leadership" Prof. Letitia Brown, Dean Harry Yeide, Dr. David Speck, and Bill Corcoran.

9:00-Midnight
Party!

SUNDAY, FEBRUARY 2nd

8:00-9:00 a.m.
Breakfast Served

9:00-11:30 a.m.
"Planning Recommendations Or Actions"—A small-group problem solving process relating to issues of current campus interest. Prof. Peter Hill, Dean Marianne Phelps, Mr. John Perkins, Wendy Rudolph and John Bober.

Closing Remarks—Bill Corcoran, presiding
11:30 a.m.
Sign-out and Departure

interlude

Arts & Culture Supplement to the GW Hatchet

Fosse's "Lenny": Striking, but...

by Leonard D. Schwartz
Hatchet Staff Writer

Lenny, like the personality it depicts, is both brilliantly striking and flawed. Half the film's charisma extends from Lenny Bruce himself, but half lies in the style, the camera work, and the particularly good editing. That these factors move the film is secondary though. What counts in film is the creation of an inner tension, a communication of emotion. *Lenny* succeeds beyond any doubt in the recreation of Bruce's spirit.

The film is done in the black and white documentary style. In it Bob Fosse (*Cabaret*) interestingly interweaves the moments of public appearance with the sad personal life that always accentuated Bruce's humor. Yet the film cheats the audience in that it horribly fails to recreate the frustration that accompanied the \$200,000 a night success that Bruce eventually became.

The opening scenes of *Lenny* show us this blend of personal and public, moving back and forth. In the closing we only see a brief court trial and then Bruce dead on his floor. The entertainer, the personal man, the humor—these all disappear from a time in Bruce's life when they were at a peak. The tape records which compiled people's comments during the film are shut off. This is the end?

Bob Fosse's *Lenny* cannot overcome the fact that it is entirely Fosse's Lenny Bruce. As an unfortunate, sometimes inexcusable, result it makes the life of Lenny Bruce appear very different from what it had been. For this Lenny Bruce fans will not only dislike the film but go so far as to damn it. Perhaps, they are expecting too much. They have asked for not only accuracy, but also their conception of who Bruce was. In the film, it is constantly stressed

that there are many different conceptions of Lenny Bruce ranging from "A funny man" to "a martyr." He was neither.

The film's greatest success stems from the fact that in the interwoven personal experiences we can see how Bruce's humor developed. Some say that Lenny Bruce was a man who liked to curse a lot. Whether or not this is true it is also a very thin view. It takes more than nerve to get in front of an early sixties audience and ask: "Are there any niggers in the audience tonight?"

His humor was the type of brilliance that plays on the decay that surrounded him. Did he have something greater to say? You will have to reach a conclusion on your own.

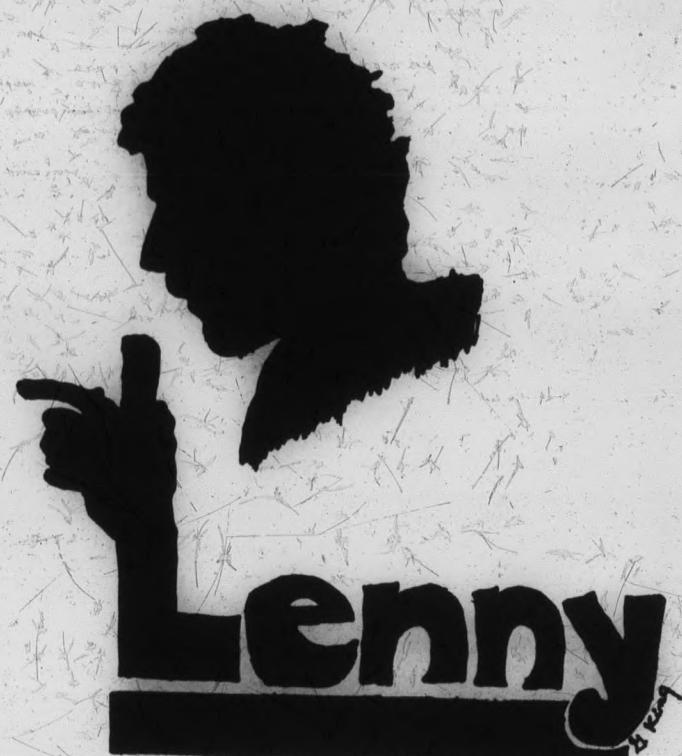
Much has been said about both Dustin Hoffman and Valerie Perrine. They are both excellent in their roles as Mr. and Mrs. Leonard Bruce. I would not, however, laud their performances as extraordinary

acting. For Lenny Bruce is quite an image to fill.

Hoffman could not hope for more than to have created the sensation of Bruce. It would have been impossible to recreate the person.

Perrine was both warm and sensuous. Her performance makes it possible for us to love and hate her. The scenes in which she exhibits her childish laugh will always stand in contrast with those scenes of her as a drug addict.

Lenny is nowhere near perfected. It is a shame that Fosse slights his own film with a rushed ending. Nevertheless the first two-thirds are magnificent. The last third makes you think that they either had one day to finish the film or that there was a famine on the set. Despite this, and forgetting the historical inaccuracies that are implied by the film, see it. The first portion of the film far makes up for its ending. *Lenny* is playing at the Avalon I Theater.



Lenny

... a Romanticized, Inaccurate Biography

by Ron Ostroff
Associate Editor

If you are very familiar with the life and works of Lenny Bruce you will probably regard the Bob Fosse film *Lenny* a disappointment.

Actress Valerie Perrine, who plays Lenny's wife Honey, said in an interview that *Lenny* would have been a great five-hour movie. But *Lenny* has been edited almost to death.

Because of the film maker's desire to cut *Lenny* down to only 112 minutes, the film is now just a disjointed collection of interviews and moments of different parts of Lenny's life.

The black and white film now seems to be only a vehicle in which

Dustin Hoffman (as Lenny Bruce) gives his best performance to date. And when Hoffman plays the night-club comic-satirist, viewers see a very lively character jumping to all corners of the screen while verbally shocking the audience.

In fact, as Lenny goes from strip-joint comic almost to the status of cult hero, movie goers are able to see and hear a lot of original Lenny Bruce material—even bits that got him hauled away for obscenity up until the time of his death in 1966.

But there is something missing. Although the film does include a lot of Hoffman routines based on Bruce material, it doesn't include two of Bruce's best bits—"Thank You Masked Man" (about the refusal of the Lone Ranger to conform and accept thank yous) and "Christ and Moses" (about the return of that religious duo to some present day American houses of worship). To omit these two sketches from a biographical film of Lenny Bruce is like never mentioning or showing the Mona Lisa in a cinematic biography of Leonardo Da Vinci.

The film also leaves out other things which are important to an accurate picture of Lenny Bruce.

Bruce was a self-confessed drug addict, who carried around his "drugstore" and filled his body with the stuff until he died while trying to shoot up for the last time. The film gives one the impression that Bruce died from obscenity. Public reaction to his words helped destroy him, but drugs had much to do with his destruction.

Toward the end of his life Bruce was totally absorbed in his legal battles. Bruce became a legal fanatic, yet the film makes him look like a dilettante. *Lenny* is not the whole truth and nothing but the truth about Lenny Bruce. It is just an over-edited film

with gaping holes where important facets of Bruce's life have been greatly de-emphasized.

If you want a better understanding of Lenny Bruce, read the most complete biography—*Ladies and Gentlemen: LENNY BRUCE!!* by Albert Goldman from the journalism of Lawrence Schiller (Random House).

Despite the film's flaws, Valerie Perrine complements Hoffman's Lenny when she uses her Las Vegas show girl experience and her natural endowments to bring off Honey Bruce as a spectacular stripper. But once the stripping is over, so is the best part of Perrine's acting. She seems a much better actress when she has her clothes off.

Although the film tries to work, the verdict is simple: Dustin Hoffman is a very talented actor, but no matter how hard he tries, he is not Lenny Bruce.

If you want to see the real Lenny Bruce, you should be sure to see the *Lenny Bruce Performance Film* at Georgetown's Key Theatre.

Also filmed in black and white, the grainy, 8½ year-old performance film shows Lenny, in 1966, doing his next to last and what he called "maybe the best" nightclub performance he had ever done.

It seems so real that the viewer might even begin to talk toward the screen and say—"Hey Lenny, what about . . ." until the viewer stops and realizes that it is just a film.

The film shows an informal, over-weight, tired Bruce giving a somewhat less than average performance containing parts of his best sketches and bits.

Producer John Magnuson said that although the actual shooting time was only 65 minutes, it had been preceded by two half-hour film tests and several months of preparations.

Explaining the process, Magnuson said "We recorded over 30 hours of Bruce's routines. He was asked to listen to and study some 15 hours of the best. His incomparable free-wheeling use of words ranged erratically from brilliant to irrelevant to banal. He was at his best when his opening theme was one that passionately interested him. Hence, the theme of the film is his New York arrest and conviction. For reasons of accuracy, we requested he use the actual court transcript."

For the actual shooting, there was no script (Bruce never used one), two cameras, one camera angle, and a single spotlight making San Francisco's Basin Street West look, according to Magnuson, "like a basement in hell."

In this, the only existing film record of a Lenny Bruce nightclub performance, his fast delivery and totally analytic outlook comes through as he uses Yiddish, English and "dirty" words, ethnic accents and mimics, and classic character types to spear as many examples of hypocrisy and sacred cows as he can think of. Bruce takes aim at obscenity, legal errors, sex, race, patriotism, the bathroom, police and his contemporaries.

Then Bruce reads misinterpretations from his New York trial transcript and goes on to a number of his bits—one quickly following the other.

He tells of a cop trying to steal his act to do it in front of a judge so that Bruce will be schlepped off the stage for obscenity. Later, he quickly changes course and tells why you could never really make it with a chicken (because they're too short).

The *Lenny Bruce Performance Film* is unlike Bob Fosse's romanticized film biography, in that the performance film is an unedited record of a live performance.



Dustin Hoffman and Valerie Perrine capture the stage and private lives of Lenny and Honey Bruce in Bob Fosse's *Lenny*.

Jean Renoir Presents His Theater of Charm

by Leonard D. Schwartz
Hatchet Staff Writer

Le Petit Theatre de Jean Renoir is a warm and charming cinematic anthology of some of Renoir's favorite stories. Renoir, now 80, originally made the film for French television in 1969. The anthology contains three stories with an entre'acte, *When Love Dies*, sung by the French star Jeanne Moreau.

The first of the three tales is based on Hans Christian Anderson's *The Little Match Girl*. The match girl changed to two elderly tramps and the dream lasts for a few seconds. The story achieves its strength and overcomes the obvious Christmas cliche through a very simple cinematic technique. Colors are warm and appear as if they were out of a fairy tale.

In the opening of the sequence, the depth between objects is greater, making things stand apart and bringing objects independently obvious. The total effect is that the characters move about, across the screen, with apparently no motive—but we sense a "greater plan" about things happening. Renoir has created a fresh view of an old fairy tale. In the second story, Renoir has created a tragic/comic opera that places man against machine. In it, Parisian office workers form a chorus and sing a commentary to the love affair between a lady and her electric floor waver. All the images are extremely flat and cast in a cold gray that will always remind us of the expanding frustration that machines have brought through invading man's everyday life.

Again he has presented a cliche, the topic of man and machine, in an entirely delightful way. There is a sequence in the story where a man is getting into his bathtub. Renoir has

taken the utmost care to keep him covered during the entire scene. This is indicative of the uncomplicated nature that makes the film so warm, yet it never reaches naivete.

The final story, titled *The King of Y'uetot*, is one that I think deserves airing in a number of places. It is a story, as Renoir introduces it, about a "virtue that has almost all but disappeared these days, tolerance."

What continues to impress you as you see all of *Le Petit Theatre* is the humility that his simplicity brings out in each story. There are no blurred quick edits or split screens in this film—only warmth, humility and a sense of love. Of course, half of the film's charm is Renoir himself, as he introduces each story to be played out in his little theater.

"The Odessa File"

"How I toppled Nazi Germany in 1963"

by Scott Lebar
Arts Editor

The Odessa File is one of those not so unusual combinations where the presentation of an already weak plot denies any interest that the film might hold. A story of "how I toppled Nazi Germany in 1963," the *Odessa File* with its histrionic acting and pretentious attempts for relevance, manages to take a serious topic and make it a farce.

Beginning with a message, Frederick Forsyth, on whose book the movie is based, claims this could have really happened, not that it is based on fact, but could have really happened. *The Odessa File* attempts to pass off its tale as a portion of valuable history. An

Odessa File really existed, the movie insists, and it really was an escape group for SS members after World War II. Nevertheless, the rest of the plot smells of terribly unbelievable fabrication.

Peter Miller, played by Jon Voight, is a German freelance journalist who is resolutely commercial until he reads the diary of a Jew who survived the tortures of a concentration camp. In the diary, he discovers the horrors committed by the camp's commander. Furthermore, he reads that this Nazi war criminal was spotted only weeks before.

Miller takes up the search with a mystery motive, one which supposedly drives the movie. He is

transformed. Money no longer interests him. He undauntedly continues his search even after being beaten up in the path of an oncoming train. Obviously, it is more than the possibility of a news story that intrigues Miller, and this unknown is the *Odessa File*'s sole attraction.

In all respects, *The Odessa File* drags with little of its intended suspense. Jon Voight presents the little Aryan boy, grown up, complete with blonde hair, blue eyes, and unfortunate, exaggerated, and unnecessary German accent. He seems uncomfortable in the role—so uncomfortable that one could swear his voice is dubbed.

Director Ronald Neame (*The Poseidon Adventure*) tries to make the screenplay more believable, but overextends himself. His use of black and white footage for flashbacks in an attempt to capture newsreel authenticity backfires and just seems phony. And the Nazi's gathering together with their foot-stomping "fatherland" outbursts, complete with accompanying demonic expressions, is too much for this "covert" syndicate.

Despite Forsyth's call for history and Voight's "this really happened" narration, the story of the *Odessa* file not only doesn't seem to happen, it hardly happens at all.

P.F.M.'s Live "Cook" Barely Cooks At All

by Bob Knuts
Hatchet Staff Writer

What do you get if you take: the technical talent of a Mahavishnu Orchestra; the musical style of King Crimson; the former lyricist of King Crimson; the playing style of Rick Wakeman; and the woodwind style of Chris Wood or Ian McDonald? Pointless soloing that has already been done before within better musical schemes? Correct. This sums up the non-achievement of P.F.M.'s new release, a live album, *Cook*.

This Italian group seems destined to take the place of the group from which it has borrowed so liberally, namely, King Crimson. This especially so, since Robert Fripp & Co. have finally gone their separate ways. P.F.M. has already perfected the syncopation-hesitation that made '21st Century Schizoid Man' and 'The Great Deceiver' King Crimson favorites. P.F.M.'s version is embodied in a song entitled 'Mr. Nine Till'

It is ironic that they even follow the King Crimson album pattern of that group's first two albums. Side one starts with a fast jazz-rock song called "Four Holes in the Ground." A blended run of notes turns into an organ solo that sounds as if it was taken directly off Rick Wakeman's *Six Wives of Henry VIII*. The guitarist cops his electric solos from Frank Zappa and when on acoustic, he imitates John McLaughlin. This is followed by a slow flute number entitled "Dove...Quando...." The side is concluded by "Celebration," which is the only song that cooks at all. Even in this exception P.F.M. feels the need to move through two musical transitions to a slower tempo and back again. I suppose this proves their musical expertise and gives the song a "hidden meaning."

The second side begins with the previously mentioned "Mr. Nine Till Five." A 15 minute exchange of solos follows, called "Alta Loma Nine Till Five." Each member proves his musical virtuosity over and over and.... They even take a hint from Emerson, Lake and Palmer as they interpret a Romantic Period piece, the *William Tell Overture*, within this song.

This album will no doubt please many fans of King Crimson, but as far as progressive rock goes, it is a step backwards. Pete Sinfield, pompous lyricist late of King Crimson, takes P.F.M. down memory lane in order to work again within the King Crimson framework. And the rock public does not benefit in the least.

Do you realize what you will be paying to live in the dorm next year?

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KAPPA SIGMA

KΣ

1910 G Street



Jean Carmet and Francoise Arnoul participate in the third and final drama, "The King of Y'uetot," of Le Petit Theatre de Jean Renoir. Renoir personally introduces the three works.

Homer Survives Cute Assault of "Odyssey"

by Ron Ostroff
Associate Editor

The glittering, beaded, semi-circular backdrop of the play *Odyssey* combines with the Kennedy Center Opera House's red velvet-like walls to make the theater look like a large bordello. With that environment, we expect to see 20 or so worn out ladies of the night prance out on to the stage. Instead, we get the unexpected, something better—Yul Brynner.

When Brynner first moves out on stage in his brown flowing costume, the audience realizes that they are in the presence of a master. Even with the uttering of a couple of trite Erich Segalisms—"...home is where you unpack the baggage of your soul, dirty laundry and all..."—Brynner still booms his presence to the top tier of the Opera House.

In the play's opening monologue, Brynner presents the setting.

"Does anyone know how many perfect women there are in the universe," he asks. There is a pause.

GW Theatre Offers Third Play of Year

Nathan Garner, acting director of the University Theatre, will direct the Theatre's third offering of the year, Jean Giraudoux's *The Madwoman of Chaillot*, to be presented from February 3 through February 8 at 8:00 p.m. in the Center Theatre with one matinee on the 8th at 2:30 p.m. The play, Giraudoux's best known work, is a fantasy in which by virtue of the machinations of a mad countess, all the agents of evil are consigned to a hell beneath the sewers of Paris.

Garner's approach, which he describes as "circus technique," highlights Giraudoux's subtle Gallic humor.

For further information and ticket reservations, call 676-6178.

Paintings and prints done by artist James Twitty in the 1970's are on exhibition in the Dimock Gallery through January 31. Gallery hours are 10:00 a.m. to 5:00 p.m., Monday through Friday. Admission is free.

This is the first major exhibition of Twitty's work in the Washington area in two years. His work has been widely exhibited both nationally and internationally and he has taught painting at the Corcoran School of Art and at GW.

Twitty's paintings and silkscreen prints are considered to attain formal and technical sophistication through a fine balance of hard edge and organic elements. Several of his large diamond-shaped paintings are displayed.

His works are represented in many public and private collections, among them the Baltimore Museum of Art, the Brooklyn Museum, the Dallas Museum of Fine Arts, GW, the National Collection of Fine Arts, the National Gallery of Art, Oxford University, and the White House.

and then he answers — "17!" "The problem of living with a perfect woman," he continues, "is that they only know how to make you happy..." and "there are no perfect men at all."

Odysseus (who Brynner will momentarily portray) is described by Brynner as "a man who spent many nights with goddesses and yet preferred his wife. That is what you call a hero."

If you remember Homer's *Odyssey*, the musical's story line will seem familiar. Because, with the exception of a number of less than humorous one-liners and some slightly witty conversation, Erich Segal, in his book and lyrics, stays very close to Homer's original tale.

When Joan Diener (as Odysseus's

wife Penelope) sings, her well-developed operatic voice does not fit into the tone of the musical. *Odyssey* is performed in the Opera House, but someone ought to remind Ms. Diener that it is not an opera.

Besides singing like she is trying to shatter glass, she makes faces at the audience as if to scare them.

While Diener sings opera, Brynner sings his songs in a lively manner. But aside from the one short song that Brynner sings when the cyclops asks Odysseus his name, Mitch Leigh, who wrote the music, and Segal, who wrote the lyrics, have not created any songs which you will remember long enough to be able to hum to yourself when you leave the theater.

The exception, *I'm Nobody*,

valiantly tries to fill the void left by the other songs. Brynner sings, "I'm Nobody./Nobody./Nobody is my famous name./My parents and servants address me as the same./As Nobody./Nobody./Nobody." It just isn't enough.

The play's scenery ranges from simplistic to non-existent. When Odysseus sails, we see either

Brynner at the head of a group of dancers moving across the stage or Brynner holding up a stick with a sheet on the end of it (it's supposed to be a ship) moving and blowing between a long flowing sea (blue and green) of colored sheets. Like the Segal lines and lyrics, the acting and almost everything else in *Odyssey* can be described as cute.

When Odysseus enters Ithaka disguised as a ragged, old vag-

bond, the audience witnesses the highest comic points of the play. After each remark by one of the wrestler suitors to Penelope (who has agreed to take a new husband soon, since Odysseus hasn't been home in 20 years and is probably dead) Odysseus grunts "pity" or "oh." He plays perfectly off the straight and muscle-bound suitors.

Odyssey is entertaining, but nothing spectacular. Just like Segal's *Love Story*, it seems like you've heard something like all this before — except for a few new twists. And like *Love Story*, the not really memorable musical will probably be a huge financial success. Despite all this, it is still a different and sometimes even enjoyable way to be introduced to classic literature.

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Beat Our Brains

After weeks of waiting the "Brains" have come to GW. Can you outguess the *Hatchet* braintrust? Each week a Washington Bullet player plus one other outstanding personality from the world of sports will join our two resident "Brains" panelists in predicting the outcome of some of the nation's top collegiate basketball games for the upcoming weekend. We challenge all knowledgeable Buff buffs to compete with us each week.

To do so, simply select the winner of each game by putting a circle around the team of your choice. Tear out the selection sheet and submit it, along with your name, address and telephone number at either of the two "Brains" boxes located at the Ground floor Center Information Desk or the *Hatchet* Office, Center Room 433. Entries must be submitted by 7 p.m. Friday in order to be counted.

In order to avoid ties the GW game will serve as the tie breaker. In addition to selecting who you think the winner will be also write in your predicted score.

The person selecting the greatest number of winners will join our "Brains" panel next week in predicting the games.

Joining our "Brains" for this first week are All-Star Forward Elvin Hayes from the Bullets and George Minot, Jr., *Washington Post* sportswriter, who has frequently covered GW basketball.

LSU at Alabama
American at Syracuse
Arizona at New Mexico
Indiana at Northwestern
Missouri at Kansas
Kentucky at Mississippi
LaSalle at Penn
Drake at Louisville
Notre Dame at Marquette
Duke at North Carolina
N.C. State at Virginia
Oregon at Washington
Penn State at Pitt
UCLA at Stanford
Score () GW
at
() St. Joseph's

Doug Davin Alabama
American Syracuse
Arizona New Mexico
Indiana Indiana
Missouri Kansas
Kentucky Kentucky
Penn LaSalle
Louisville Louisville
Marquette Marquette
UNC UNC
N.C. State N.C. State
Washington Oregon
Pitt Penn State
UCLA UCLA
GW (71-64) GW (78-62)
GW (76-72) GW (70-66)

Drew Tractenberg Alabama

George Minot, Jr. Alabama

Elvin Hayes Alabama

American Syracuse
New Mexico Indiana
Missouri Missouri
Penn Louisville
Louisville Notre Dame
Marquette UNC
N.C. State N.C. State
Washington Penn State
Pitt UCLA
GW (76-72) GW (70-66)

Picture unavailable.



Next Weeks' Winner

This
spot
reserved
for
next
week's
winner

Miller Career High Ruins S lone Homecoming, Spiders

by Doug Davin
Sports Editor

The Colonials welcomed home former head coach Carl Sloane last night by defeating his Richmond Spiders, 101-80, in a game closer than the final score might indicate.

Down by two at halftime the Colonials slowly edged a lead up to ten points and then blew the Spiders out in the closing minutes with a ten point surge in the final 4:20.

Leading the way for the Colonials with a varsity career high 22 points was Greg Miller. Miller put the Buff out in front to stay as he hit the first two baskets in the second half. For one of the few times this season the Colonials came out of the locker room fired up after halftime and

slowly but surely kept increasing their lead.

Up until they broke it open the game was a wide open affair as both teams took advantage of hot shooting combined with some loose defense.

GW, using a variety of defenses, primarily a trapping man-to-man, was unable to hold down the Spiders big gun Bob McCurdy for most of the game. He came away with game high honors, hitting for 32 points on a variety of layups and middle range jumpers.

Once the Buff were able to shut McCurdy off they dominated the game, and they were able to shut him off when it counted. Leading by only three points, 69-66, with 9:20

remaining, McCurdy scored his last basket managing only four free throws the rest of the way. Primarily responsible for shutting off McCurdy was the Buff's full court pressure which gave the Spiders problems whenever used plus a 3-2 zone, a defense used almost exclusively by Sloane last season at GW. Late in the game the zone prevented the Spiders from penetrating and shoveling the ball off to McCurdy as they had done so well earlier.

In the opening minutes of the game the Buff looked impressive as they jumped out to a 22-16 lead. They zipped through their patterned offense, which, not surprisingly, looked quite a bit like Richmond's. However, their defense let up and Richmond got hot (55 per cent in the first half) and the Colonials went into the intermission down 46-44.

Miller was not alone in the scoring column as center Clyde Burwell had one of his "on" nights and picked up 20 points and 17 rebounds while Pat Tallent chipped in with 18 points.

The Colonial's next game is Saturday in Philadelphia against St. Joseph's. They return home Tuesday night against Madison.

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Leslie Anderson goes up and over a Richmond player for two points last night in the Colonials 101-80 win over the Spiders. (photo by Martha Howison)

Baby Buff Cancel Season

The GW junior varsity basketball team has been forced to cancel the remainder of its schedule due to the numerous injuries on the Varsity.

As a result of the injuries head coach Bob Tallent has called up freshmen Mike Miller, Tyrone Howze, and Herb Ceasar to the Varsity, leaving the Baby Buff with insufficient numbers to remain competitive. The three freshman were leading scorers and rebounders on the JV, which had posted an 0-3 record on the season.

